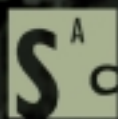


# SeattleArts

Vol. 23 No. 2 Spring 2000

Art on Capitol Hill:  
an Interview with  
Two Artists

Also: New Leadership,  
Calls for Artists, Mayors  
Arts Action Plan, and  
more...



SEATTLE ARTS  
COMMISSION

## Susan B. Trapnell Leads the Seattle Arts Commission Into a New Millennium



*Executive Director, Susan B. Trapnell*

**T**he Seattle Arts Commission is pleased to welcome its new Executive Director Susan Baird Trapnell. Ms. Trapnell was appointed by Mayor Paul Schell in January and will formally begin her new position on April 17, 2000.

As Managing Director of A Contemporary Theatre (ACT) since 1982, Ms. Trapnell brings a wealth of arts experience to her new role. During her tenure at ACT, she was instrumental in the theatre's growth as a performing arts institution, and forged solid links with Seattle's arts community. Her background has also provided her with a first-hand understanding of the more unique needs of individual artists and smaller organizations.

From 1977-1981, Ms. Trapnell worked for the Bill Evans Dance Company, both as education director and then general manager. She is also a member and past president of the Washington State Arts Alliance and past member of the King County Arts Commission. In 1999, she was the recipient of the Un-

sung Hero Award from the Corporate Council for the Arts. She serves as a peer panelist for the Florida Cultural Institutions Program and as a peer panelist and on-site theatre evaluator for the National Endowment for the Arts. She also did graduate work in dance education at George Washington University.

The transition from the world of arts to the world of government arts administration Ms. Trapnell admits is both "daunting and exciting," and so she remains flexible about her new role. "I would like to say that I have not come into this with a very strong agenda other than wanting to make sure that we have a very healthy arts community and that this community is able to provide a service to Seattle citizens."

Ms. Trapnell's desire to work with the Seattle Arts Commission to help create a healthy arts community stems from her past. Her father worked for the government and she grew up believing "there was no higher calling than to be in public service." Her father's job took Ms. Trapnell's family to many different cities. When she was 10 years old, she lived in Vienna. When she was 20, she lived in Paris, and she has also spent time in New York and Washington DC.

"I believe arts make cities better places to live and that arts improve life for citizens," Ms. Trapnell said. "They

## SeattleArts

### A Publication of the Seattle Arts Commission

The Seattle Arts Commission was established in 1971 to increase public awareness of and support for the arts. The commissioners, supported by a professional staff, form the governing body of SAC, a department of the City of Seattle. The Commission is composed of 15 policy-making volunteer members appointed by the Mayor for two-year terms. Over the past 28 years, the Commission's foresight and leadership have helped make the arts a foundation of Seattle life and promoted the city as a cultural epicenter of the Pacific Northwest.

The Seattle Arts Commission's mission is to assert a leadership role in enriching the lives of the people of Seattle through supporting arts experiences of the highest quality and by advancing Seattle as an international center of artistic exploration and exchange.

**City of Seattle:** Paul Schell, Mayor

**Commissioners:** Chair, Laura Penn, Ethelyn Abellanosa, Lynn Basa, Dominique Bretin-Sewell, Deborah Daoust, John Feodorov, Motter Forman, Ricardo Frazer, Kurt H. Kiefer, Michael Klein, Jay Lazerwitz, Kathy Moscou, Scott Noegel, Tawnya Pettiford-Wates, Joan Rabinowitz

### Arts Commission Staff

**Executive Director:** Susan B. Trapnell

**Acting Executive Director:** Claudia Gross Shader

**Deputy Director:** Kristine Castleman

**Acting Deputy Director:** Jeff Davis

**Editor:** Amy Painter

**Administration:** Brenda Wilson, Administrative Secretary; Amy Painter, Public Information Director; Francis Woo, Acting Accountant; Chris Brenengen, Accounting Technician

**Arts Support:** Linda Knudsen McAusland, Program Manager; Irene Gomez and Susan Kunimatsu, Project Managers; Joan Peterson, Administrative Coordinator

**Public Art:** Barbara Goldstein, Program Manager; Marcia Iwasaki, Lisa Richmond, and Ruri Yampolsky, Project Managers; Beth Sellars, Curator; Alex Wu, Acting Registrar; Venus Bravo De Rueda, Administrative Coordinator; Kelly Davidson, Administrative Assistant; James Kebblas, Curatorial Assistant; Corine Landrieu, Conservation Tech.

### Contact us:

**The Seattle Arts Commission:** 312 First Avenue North, Seattle, WA 98109-4501

(206) 684-7171 phone, (206) 684-7172 fax

[www.ci.seattle.wa.us/sac/home.htm](http://www.ci.seattle.wa.us/sac/home.htm)

*Cover: Dancers from Pat Graney's Tatoo, funded in part by the Seattle Arts Commission. Photo by Harley Soltes*

# Inside:

Page 4	Seven New Commissioners Join SAC	
Page 5	Art is All Around You: Capitol Hill Artists Speak Out	
Page 8	Elementary Students Celebrate Diversity	
Page 9	Public Art Program Welcomes New Staff	
Page 10	Artists Sought for Pioneer Square, Film & More	
Page 11	Funding for Literary Artists	
Page 12	Aqua Pura Vista Shines at Volunteer Park	
Page 12	Local Films and Videos to Air on TV	
Page 13	Mayor's Arts Action Plan Underway	
Page 14	Minutes: The Seattle Arts Commission	

"I believe that we get easily excited and taken by the Dow Jones, the success of our economy or the win of the latest team. I would like to see that we could get as excited about merit in intellectual pursuits as we do in physical and commercial ones,"

make the community more interesting, they make it more tolerant, more open, and more stimulating. Because of all this, the arts build a citizenship that you don't have otherwise."

In her new position as Executive Director, she will work with the Commission's 15 policy-making volunteers and a professional staff to increase public awareness of and sup-

port for the arts. Ms. Trapnell hopes she will be able to turn Seattle into a city that takes pride in the arts.

"I believe that we get easily excited and taken by the Dow Jones, the success of our economy or the win of the latest team. I would like to see that we could get as excited about merit in intellectual pursuits as we do in physical and commercial ones," she said.

Ms. Trapnell's vision is of a Seattle where the arts are available to all. As parks, libraries and schools are seen as intrinsic services, so she feels, should the arts. "For now," she noted, "we can keep accessibility as a goal, and we can stimulate health in the arts community and try to make it sustainable."

Another of her priorities will be ensuring that those who characterize arts in the region—the artists—stay here in Seattle. "We need to focus on what can we do to make sure artists can make a living here practicing their work, that they are challenged creatively, and that they want to stay here.

"Artists have that combination of skill, courage and tenacity, and a secret ingredient," she notes, referring to her one-time dream of becoming a professional dancer. "I am an arts administrator because I didn't have that secret ingredient. But I hope I can be a great arts administrator in service to a community of artists who are healthy, working to reach their full potential, and bringing that to the community." ■

# Seven New Commissioners Join SAC

From left to right, six of the seven new commissioners: Kurt Kiefer, Kathy Moscou, Deborah Daoust, John Feodorov, Motter Forman and Michael Klein.



**T**he Seattle Arts Commission benefits from the collective experience of its fifteen volunteer commissioners—artists and arts professionals who work with staff to support the arts. This year, the Seattle Arts Commission welcomes seven new commissioners. All are artists or arts professionals with diverse backgrounds and strong links to Seattle's arts community. Mayor Paul Schell appointed the new commissioners in January. They will serve for two year terms.

**Ricardo Frazer:** The Seattle music community will be well represented by Ricardo Frazer, an independent record company producer. As president of Rhyme Cartel Records, Inc., he is both a music producer and an agent for many recording artists. Music, youth and access for artists to performance space feature highly in his priorities. Ricardo brings a solid background in the business of the arts to the Commission. He holds an MBA in management and marketing, and he worked as marketing director for the Paramount.

**John Feodorov:** Visual artist and musician John Feodorov has had prior experience working with arts commissions and has served as juror for numerous projects for the Seattle Arts Commis-

sion and the King County Art Commission. He performs with musical group, Blue Medusa, and has composed music for documentaries. His artwork has been shown in galleries as far away as New Mexico and California.

**Kurt Kiefer** is a sculptor with an impressive collection of commissioned projects and exhibitions. As campus art administrator at the University of Washington, he is the project manager for the University's Public Art Program and curator of the Campus Art Collection. He is also a member of the Campus Landscape Advisory Committee.

**Kathy Moscou:** A visual artist and mother of two, Kathy Moscou is involved in community activities to promote the arts as an integral part of all children's education. Kathy teaches pharmacology at North Seattle Community College and also works as a health care provider. Her paintings have been shown at the Bellevue Art Museum and the Urban League.

**Michael Klein** is new to Seattle, though not new to the arts. He brings 26 years of commitment and expertise to the Commission. Michael is curator of the Microsoft Art Collection. His roles include overseeing the expansion of the collection and developing educational programs via web-sites, tours and lec-

tures. Previously, he owned a successful New York City art gallery, and has been a contributor and a reviewer for many arts publications.

**Deborah Daoust** is Deputy Program Manager at the Canadian Consulate General in Seattle. Her areas of responsibility include promotion of cultural affairs.

Deborah is interested in working to give the arts a more integrated place in our community and essential role in our trade and political relations. She is also on the Board of Allied Arts. A violist and a pianist, Deborah performs in various classical music ensembles around Seattle.

**Motter Forman:** As Secretary-Treasurer of Local 76-493, American Federation of Musicians, a union representing 900 musicians in the Puget Sound, Motter Forman is well-acquainted with issues of importance to local musicians. Motter negotiates labor contracts with local theatres and directs the union's organizing and education program. She is also an accomplished musician. Since 1992, she has been Principal Harpist with the Bellevue Philharmonic Symphony. Motter wants to help mobilize broad-based support among artists and arts organizations for the 2% for Art Campaign. ■

# Art Is All Around You: Capitol Hill Artists Speak Out



Composer and musician Amy Denio performs live. Below (top), Dancers from an ad in the 1916 Broadway High School yearbook for Cornish School, courtesy of Seattle Public School Archives; (bottom), dancers from Pat Graney's *Tatoo* at *On the Boards*.



**Yesterday:** When Capitol Hill was first mapped out by realtor James A. Moore back in 1901, its proximity to the city and pleasing view attracted the hill's first residents. The wealthy families who made this neighborhood their home left a legacy of architectural buildings and elegant mansions which lend the area a strong historical presence.



**Today:** Capitol Hill still owes some popularity to its location and its history, but many are attracted to what it has become—a culturally diverse and eclectic community, vibrant with activity and creativity. Think Cornish College of the Arts, Richard Hugo House, the Fringe Festival. Where else could one find bronze steps waltzing down the street? Here, youthful exuberance and creative non-conformity intersect. For many resident artists, including composer Amy Denio and choreographer/dancer Sheri Cohen, the neighborhood's diversity is both an attraction and a source of inspiration.

*We invite you to meet some of the neighborhood based artists and arts organizations that make Seattle unique. In keeping with the theme, "Art is All Around You," this continues the series of stories highlighting neighborhood arts. This quarter, we chose several artists who call Capitol Hill home.*

## Amy Denio

**T**his young composer finds the way in which music can create an instant community one of her greatest sources of inspiration. "People from very diverse backgrounds come to my concerts, and it's very rewarding to see a society formed—blue-haired grandmothers sitting next to blue-haired punks often wearing the same smile," she notes. So it is no surprise she chose to move to the neighborhood of Capitol Hill three years ago.



Amy, who is also a singer, a multi-instrumentalist, an audio engineer and founder of her own label, Spoot Music, has traveled the globe working on collaborative projects and touring solo.



Amy Denio

In concert, her instruments include her four octave voice as well as a 120-bass accordion, electric guitar, electric bass and alto saxophone. She has produced 19 cds, and her work also appears on compilation recordings worldwide. Her career has also earned her a Bessie Award (NYC) for her music, and she has received commissions from David Dorfman Dance, The Berkeley Symphony, Italian national radio and the Relache Ensemble. This year, much of her time has been spent in Seattle, where she has lived for 15 years, collaborating on works to be performed in city theatres, including a project supported by the Seattle Arts Commission's *Seattle Artists* program.

#### Why do you compose?

I've been fascinated by sound and language for most of my life, and music is to me by far the richest human expression. Though music is uniquely perceived by each individual, it creates a patchwork of common experience, social and cultural reference points, and a universality—our feeble attempts at spoken language can only gesture vaguely in that direction.

#### What project will you be working on for your 1999 Seattle Artists award?

I composed and produced the sound score for the Pat Graney Dance Company's work *Tattoo*. The world premiere opened at On The Boards in January 2000, and due to popular demand, the run was extended. Ellen Fullman contributed some of the music, and I completed the score. The

piece explores the depths of personal memory and generations of human history tattooed on our minds using original music, striking imagery, and bold, athletic movement.

#### What are some of your other upcoming projects?

In March 2000, I will be in residency with Lorenzo Pickle at the Seattle Repertory Theatre re-working his performance piece *Clown Clown Clown Clown Clown Clown Clown Clown*. I am the musical director of a trio who will accompany Signore Pickle. The piece is a brief history of shamanism, surveying fools and mystics from various cultures and times. In May 2000, we will perform this piece at the Seattle International Children's Festival, and we hope to tour with this production.

I've been fascinated by sound and language for most of my life, and music is to me by far the richest human expression. Though music is uniquely perceived by each individual, it creates a patchwork of common experience, social and cultural reference points, and a universality—our feeble attempts at spoken language can only gesture vaguely in that direction.

I'm also collaborating with the David Dorfman Dance Company in New York City as musical director of a quartet. The piece I'm working on is called *To Lie Tenderly* and will be included in the Brooklyn Academy of Music's *Next Wave* Series in December 2000.

In June, I'll conduct a workshop in Venice working with musicians to develop a public performance. I've done many workshops of this type in Italy, and it's chaotically beautiful. I love speaking Italian and I plan to move there when I turn 40. But there's no Seattle Arts Commission there, so I'm not completely convinced I should go.

I love this neighborhood because of its diversity. I moved here because I wanted to continue living in a group-housing situation, and the house is very beautiful.

#### What inspired you to do this particular project?

Pat Graney and I have collaborated on various pieces over the years and have developed a very fine working relationship. She asked me to complete the sound score for *Tattoo*. I love composing music for dance for a variety of reasons. Dance is such a visual, visceral medium, a language I don't really speak. My aesthetic boundaries are usually stretched quite a bit when collaborating with a choreographer. There can be quite a synergy when the minds are well met!

#### How will you develop this project idea?

I attended daily dance rehearsals for *Tattoo* during fall 1999, and produced music in my home studio inspired by the ideas and images presented in the rehearsals.

When I began work on *Tattoo*, there were a variety of elements and influences to consider. Originally, there was very strong bird imagery, and I became completely fascinated by bird songs and their relation to human speech and folk melodies. One of the first sections I composed utilized amazing bird sounds, slowed down, played backwards and grouped together. I am happiest composing when I can rely only on my intuition. The more I use my mind, the more difficult the process becomes. One idea was to have hands made of ice, melting through the performance. Taking the water idea, I recorded splashing in my bathtub and made a water loop which recurred throughout the piece in various forms. Sometimes Pat made suggestions about shaping melodies or forming collages of sound, which was always interesting and sometimes very challenging.

What are some of your challenges?

Creating telepathic links with my collaborators! Occasionally, the process is effortless, but finding a shared language and making aesthetic compromises often provides extreme challenges! But I always enjoy that extra push.

Why are you located in Capitol Hill?

I lived in Madrona for six years and Wallingford for about five. I love this neighborhood because of its diversity. I moved here because I wanted to continue living in a group-housing situation, and the house is very beautiful.

How do you view your relationship with your neighborhood?

I know many of my neighbors and we have occasional block barbecues in the summer. I love talking to everyone. Community is very important to me.

I am happiest composing when I can rely only on my intuition. The more I use my mind, the more difficult the process becomes.

How has the Seattle Arts Commission made a difference to you as an artist?

The Seattle Arts Commission supports my work with real funding! The SAC awards I've received through the years have been well-used for diverse projects. Also, I've met quite a few other local artists through SAC get-togethers.

**You can find out more about Amy at her website at: [home.earthlink.net/~amydenio/index.html](http://home.earthlink.net/~amydenio/index.html)**



Sheri Cohen

## Sheri Cohen

Choreographer and dancer Sheri Cohen, a Philadelphia native, moved to Seattle 10 years ago with a BA in Contemporary Art, Film and Photography from Oberlin College in hand. Her choreography has since been recognized by the Bossak/Heilbron Foundation, Artist Trust of Washington and the Seattle Arts Commission. She has performed her own work and collaborative pieces in the US and in France, Germany, Holland and Hungary. Last summer, she co-produced Seattle's first *New Dance Cinema* festival. Sheri teaches improvisation, experimental movement and performance technique and has helped create a place for experimental dance in Seattle by producing workshops for local and visiting teachers. She is using her current *Seattle Artist* award from the Arts Commission to further her own project inspired by the Holocaust.

Why do you dance?

I started dancing because for the asthmatic bookworm that I was, it was the hardest thing I could find to do. I continued dancing because it gave me the most tangible sense of being and purpose in the world of any activity I have ever done. That remains the case, and I'm also beginning to feel that in a larger, more socio-cultural sense, it is the best medium I have to express something important about our existence: that we live in our bodies, have memories and hopes in our bodies; that histories, actions and events are activated through sensory-kinesthetic

I choose to live on Capitol Hill because it's really the central artery of the city. There's lots going on here art-wise, dance-wise, and I'm also very near most other neighborhoods.

experience. No medium can speak a living truth like a dance.

What project will you be working on for your 1999 Seattle Artists award?

I am developing work that follows on two Holocaust-related pieces I've made recently—*Dark Night (My White Room)* ('98) and *Time Incomplete* ('99). It's not clear yet what I'll be showing by the end of the year, but I think it will eventually take the form of a longer work, perhaps full-length.

Improvisation in performance is the primary concern of my work in choreography. In these two works the dancers perform movement ideas that are so specific that the pieces are virtually repeatable. However, the movements are not 'set' in the traditional sense. The dances were created from deep emotional journeys into Holocaust history. The experience for the audience is one uniquely charged with emotional content, as has been born out by the response to the work from American, French and German audiences.

What are some of your other upcoming projects?

In spring, I will be doing more work with *ROOM*, a sound/movement/visual art project including John Dixon, Tonya Lockyer, Renko Ishida Dempster and Stuart Dempster. We'll be doing some more live performing and possibly some video work. I also just returned from Berlin where I performed *Time Incomplete* ('99) with Sean Ryan. That was spectacular.

### What inspired you to do this particular project?

I've been interested in Jewish history, Holocaust history and questions of Jewish identity since I was quite young. It was sort of my little secret study, unrelated to my dance work—until I heard *Kristallnacht* by John Zorn. From there, the dance *Dark Night (My White Room)*, which was inspired by Zorn's music and the events of Kristallnacht, sort of made itself.

### How will you develop this project idea?

I have creative goals as well as production goals. On the creative level, I will continue with the process I've been involved in for a few years now, of immersing myself in Holocaust-related fiction, film, history books and other related themes and media. It's hard to summarize how it works. It's not a very linear process. I read, I move, I look, I move, I read.... On the production side, I'm really determined to get the work seen by some segment of the Jewish community in Seattle. I've been really well-supported by the artistic community here, but in general the Jewish community doesn't make it to experimental dance events, so I have some work to do there.

### What are some of your challenges?

The Seattle Arts Commission award is a great help, and will pay for a healthy amount of studio time with some left over for me to pay for some basics like photos and videos. But if I really want to develop a full-length piece with more performers than just myself, and especially if I have any hope of touring it anywhere, I need to be able to offer wages to collaborating artists. So I'll be thinking about what the scope of this piece can realistically be, and doing some more fundraising.

### How do you view your relationship with your neighborhood?

I choose to live on Capitol Hill because it's really the central artery of the city. There's lots going on here art-wise,

dance-wise, and I'm also very near most other neighborhoods.

### How has the Seattle Arts Commission made a difference to you as an artist?

I was privileged to receive a *Seattle Artist* award in 1998. It was the first award I had ever received, and it came at a time when I was truly considering quitting. The award gave me an incen-

tive to continue and to feel proud about the work I do. I ended up being very surprised by the direction my work took, which included the creation of the *ROOM* project. That project would not have happened without the SAC award. ■

**Sheri does not have a web site yet, but you can reach her at her email: [shericohen@world.oberlin.edu](mailto:shericohen@world.oberlin.edu).**

## Elementary Students Celebrate Multicultural Diversity with Mosaics

**A**rtist Marguerita Hagan, along with teachers and students at Capitol Hill's Stevens Elementary School have long integrated visual arts into cultural study. The artist and school recently received funding from the Seattle Arts Commission's *Arts in Education* program to complete several mosaic benches (one for each grade) for the front of their school. In keeping with the school's focus, *Leadership in a Multi-Cultural Society*, the bench project transformed school curriculum into a tangible art form. The project also involved each of the school's 305 children and 15 teachers.

The mosaic project was a collaborative effort beginning with wire mesh and concrete structures crafted by Ms. Hagan. Each class at Stevens Elementary studies a different culture throughout the year. So the starting point for the children was working together to create images inspired by their classwork. The mosaic and tile representations range from a magnificent Chinese dragon to a multi-colored Aztec sun calendar to America's Statue of Liberty. Each image was depicted on paper and tile before the final construction. The children had a hand in positioning the tiles to form the final image on their cultural benches. Classes also took trips to Ms. Hagan's studio to get a first-hand view of the world of an artist.

The Capitol Hill artist has lent her inspiration to Stevens Elementary for six years, working on projects including a 100 foot mosaic walkway four years ago. (Each class designed a section of the walkway inspired by the cultural theme studied at that grade level.) The benches will be placed along the walkway to complete the multi-cultural story and provide present students with an opportunity to contribute to a work of public art in their community. ■





# SeattleArts: Announcements

- Seattle Arts Commission:
- *Calls*
  - *Opportunities*
  - *Workshops*



## Public Art Program Welcomes New Staff

**T**he Seattle Art Commission Public Art program is managing a record number of new projects in the year 2000. As a result, we are pleased to welcome new project management staff.

Lisa Richmond has joined SAC staff as a full-time project manager. Lisa is assigned to two major public art programs: *Libraries for All*, and oversight of neighborhood implementation projects. On the *Libraries for All* program, Lisa will work with the Library Board, Seattle Public Library staff, architects and community members developing the art program for the new Central Library and more than 20 new and renovated branches. She will also work with Arts Commission and Department of Neighborhood staff coordinating public art projects which respond to neighborhood plans. Before joining SAC, Lisa managed a variety of arts projects for organizations in Australia and the United States, including the Melbourne International Biennial and the Arts Festival of Atlanta. She was Visual and Media Arts Director for the Southern Arts Federation in Atlanta from 1992 to 1996.

Helen Lessick has joined the public art management team as a contractor to manage four specific public projects: the creation of neighborhood art maps, commissioning artists to participate in the 2000 Torchlight Parade, the 2001 Home Show, and a citywide temporary art program entitled *21st Century Salmon*. Helen is a Seattle artist and public art administrator whose previous experience includes managing the King County Arts Commission gallery and collection, and working at Socrates Sculpture Park. Over the past twenty years, she has worked with non-profit and government arts organizations including the Portland Center for the Visual Arts, Northwest Artists Workshop and the Art Gym of Marylhurst College. She has also worked for the Washington State Arts Commission Art in Public Places program, and the King County Public Art program.

Lastly, SAC has entered into a contract with the King County Public Art Commission to manage the art program for the Community Performance Hall project (the building formerly known as the Opera House). Staff from the King County Public Art Program will manage the commissioning of new artwork, re-siting of historical pieces and the development of a program for the solicitation and review of artwork gifts. King County Public Art Program (KCPAC) staff will report to the Seattle Arts Commission and the Seattle Center Joint Arts Committee for program development and implementation. KCPAC program manager Cath Brunner and project manager Cynthia Gould Brown will take the lead on this project. ■

## Calls: Artists Sought for Pioneer Square and Documentary Film

### **The Seattle Arts Commission has issued the following calls for artists:**

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**Lead Artist:** Pioneer Square Arts and Legends Plan

**Deadline:** May 8

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**Documentary Filmmaker:** Boundary Dam Documentary

**Deadline:** May 22



**T**he Seattle Arts Commission is currently seeking a lead artist/team to develop the Pioneer Square Arts and Legends Plan, and a filmmaker to create a documentary about Washington's Boundary Dam. Applications are due May 8 for the Pioneer Square project, and May 22 for the Boundary Dam project.

In late April, the Seattle Arts Commission will issue additional calls for artists for a public artists roster, a Neighborhood Collaborations Program, and art proposals for display at the 2001 Seattle Garden Show. There will be additional calls for artists later in the year including, for branch libraries, the

Seattle Performance Hall, transit-based and neighborhood-based projects. ■

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*For further information and guidelines, or to be added to our mailing list, please contact Amy Painter at (206) 684-7306.*

## Central Library Arts Update: Artist(s) Sought to Work With Architect Rem Koolhaas

**T**he Seattle Public Library and the Seattle Arts Commission are now in the first phases of selecting artists to work on the new central and branch libraries. Over the next several years, local, regional and national artists will be involved in dozens of projects in more than 20 libraries across the city.

The first step will be to select a lead artist/arts planner to work with the Central Library architect Rem Koolhaas to develop an art plan that will be integrated into the new building. The arts planner will develop a public art plan and artwork proposals that may include architecturally integrated, freestanding, portable and interactive art. The plan will include locations and media for artworks, proposals for involving artists during the various phases of the project, selection methods for involving other artists and technical specifications and budgets.

This lead artist/arts planner will be someone with significant experience working with architects in a design team environment. If you are interested in learning more or wish to be added to our public art mailing list, please call (206) 684-7171.

In the next several months, the Seattle Arts Commission will issue several calls for artists to participate in the creation of work for both the central and the branch libraries. ■

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*For further information on the library art program, please call Lisa Richmond at the Seattle Arts Commission, (206) 684-0998.*

# Funding for Seattle Artists: 2000 Seattle Artists Program for the Literary Arts



Individual literary artists are invited to apply to the Seattle Arts Commission's *Seattle Artist* funding program. The program supports the development of new work by emerging, mid-career and established artists for critical writing/creative non-fiction, poetry, prose/fiction, screenwriting and scriptwriting. Awards are for \$2,000 or \$7,500. Funding recommendations are made by a peer review panel that focuses on two review criteria: artistic excellence and potential of the artist. The work sample is a key component in the review process.

This program requires proof of residence/permanent studio space (for 1 year) in the City of Seattle. Matriculated students are *not* eligible to apply. Applicants are encouraged to check specific work sample instructions for each literary genre. Applications must be received in the SAC offices at 312 First Avenue North in Seattle by Friday, July 7 at 5 p.m. Postmarks are *not* accepted. SAC offices are closed between 12 noon and 1 p.m. daily, except on this deadline date. ■

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**Guidelines Available:** May 2000

**Workshop:** June 2000

**Deadline:** Friday, July 7, 2000, 5 p.m.

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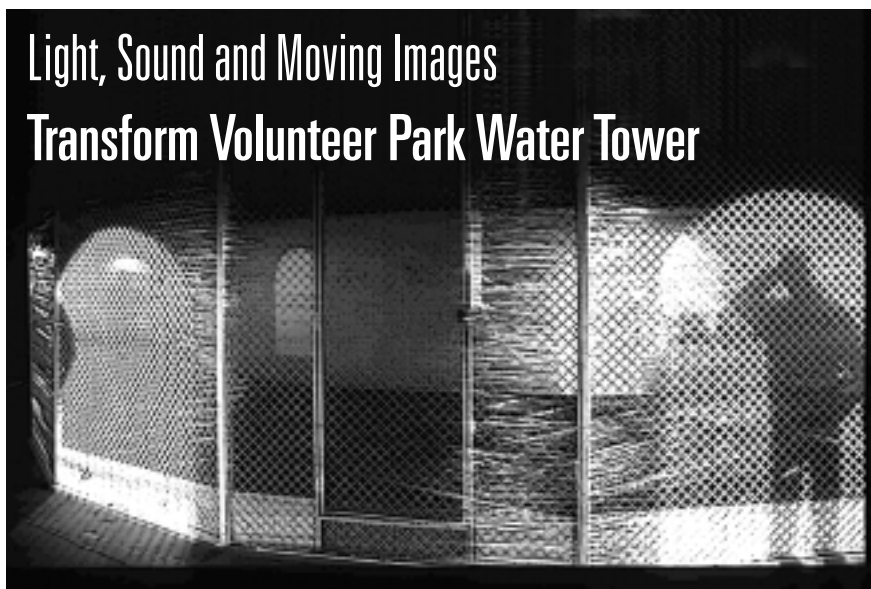
## Workshop

One public workshop for those who would like assistance with the application will be scheduled in June.

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*For further information, please contact the Seattle Arts Commission at (206) 684-7171.*

## Light, Sound and Moving Images Transform Volunteer Park Water Tower



**L**ights, Camera, Action! Visitors to Seattle's Volunteer Park can expect a delightful experience. The park's stately water tower is the setting for *Aqua Pura Vista*, a video installation blending image, light and sound into an imaginative sensory display. The temporary installation was designed by architect-artist Iole Alessandrini and is presented by the Seattle Arts Commission and the King County Arts Commission in collaboration with Seattle Public Utilities.



*Aqua Pura Vista* begins at both the north and south entrances of the Volunteer Park water tower, where audiences will be greeted by video imagery and the sound of water. At the top of the tower's winding stairwell is the observation level where 16 arched windows offer a panoramic view of Seattle. There, multiple light and video projections encircle the deck space. The projections and the accompanying soundscape depict people, water and the landscape. The result is an enchanting, dissolving interplay of forms overlapping and playing with both artificial and natural light, and video. ■

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*The installation is open through April 24, 2000, from 10 a.m. to dusk. Admission is free.*

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## See Your Videos and Films Aired On Cable TV

**T**he Seattle Arts Commission is soliciting videos and films by or about artists and arts groups in Seattle for a new program *Seattle Arts* which will air on TVSea. Examples of work include short documentaries about arts organizations, artist bios, narrative or experimental films, and animation pieces. TVSea programming appears on Channel 21 throughout most of the city in homes that subscribe to cable. The station will select several regularly scheduled times each week to air the series.

If you have any videos or films to be considered for broadcast on *Seattle Arts*, please contact Amy Painter at the Seattle Arts Commission, at (206) 684-7306. ■



## Implementation: Mayor's Arts Action Plan is Underway

*Mayor Paul Schell's overarching goal in creating his Arts Action Plan in the fall of 1999 was, "to see that art is infused in everything that the City does." After several months of planning and organizing within the Seattle Arts Commission and other City departments, the Mayor's vision is quickly taking shape in the form of some terrific new initiatives and City offerings.*

*The Mayor's Arts Action Plan followed a series of recommendations issued by the Seattle Arts Task Force. This group was convened by Mayor Paul Schell and Councilmember Nick Licata in 1998 to evaluate how the City promotes, funds and provides access to the arts, and to recommend future direction. The Task Force report in June 1999 led to the creation of the Arts Action Plan—a series of proposals designed to benefit artists and arts organizations in an effort to infuse art in the lives of all of Seattle's citizens.*

**To date, the City has made significant progress in key areas of the action plan. Highlights include:**

- **Creation of a Chief Arts Strategist at the Department of Parks and Recreation.** In January 2000, the City announced Wendy Ceccerelli's appointment to this position, which serves as a liaison between the arts community and the City's Parks Department. Ms. Ceccherelli is working to develop a fully informed plan of action for converting a portion of facilities at Sand Point into functioning artists' studios, rehearsal and performance spaces. "Sand Point provides a unique opportunity to fill a large portion of the demand for artists studios," according to Ms. Ceccherelli. "Through an exhaustive public planning process, the arts have been identified as an integral component of the Sand Point redevelopment plan. The Sand Point buildings lend themselves to a mix of artist studio uses."
- **Expansion of the availability of City-owned performance spaces.** Access to performance and rehearsal space was a major issue identified during the Arts Task Force. The City has now selected the non-profit Seattle Public Theater to operate as the performing arts tenant in the Bathhouse performing arts facility at Green Lake, reopening the doors of this facility. Studio 4 at Seattle Center is also now available to performing arts organizations. And within the coming months, the Seattle Arts Commission will implement a simple, but fair process to allow artists to draw on a pool of funds and apply them to a diverse array of public facilities or non-profit facilities with which the City has special use agreements (Paramount, Benaroya Hall, ACT, etc).
- **Development of community arts forums.** The Seattle Arts Commission, in partnership with other City departments and various members of the larger Seattle community, is mounting a series of community forums addressing arts issues important to our community. The forums will be presented in a variety of formats, including visioning, exploration and brainstorming, presentations and panel discussions. The forums will unfold over the next 12-14 months, averaging one every other month. They include:
  - Technology, the Arts, and Community (March 18, 2000)
  - Arts Education Summit (Date: tbd)
  - Neighborhood Arts Projects: Brainstorming with Artists (spring/summer 2000)
  - Community Resources for Arts Projects in Learning Environments (August 2000)
  - Neighborhood Art Projects: Exploring City Resources (fall 2000)
  - Native American Art Conference: Exploring the Issue of Appropriation (Date: tbd)



- **Improving artists' access to information and resources.** The Arts Task Force observed that the City could provide a vital role for Seattle artists and arts organizations by serving as an information clearinghouse of arts-related services and events. To that end, the Seattle Arts Commission, in conjunction with other City departments, is providing the following array of new and expanded programs and services in 2000 to improve access to resources for the Seattle arts community:

- **Arts Information Hotline (206/615-1324):** This service, offered by the Library and the Seattle Arts Commission, has been up and running since October 15<sup>th</sup>, 1999. The hotline provides callers with a wealth of arts information—from events and performance schedules to opportunities for artists to public art collection information.
- **Seattle Arts Commission Web Site:** Look for improvements to the Seattle Arts Commission's web site in late spring, including: more current information, easier navigation, seamless integration with the Library website, linkages to other websites, and development of new features, including an Arts In Education On-Line Resource Guide which will serve as a clearinghouse for professional artists who would like to share their discipline in a classroom setting. The Phase 1 release of the Arts In Education On-Line Resource Guide is scheduled for summer 2000.
- **TVSea—Seattle Arts:** The Seattle Arts Commission and 911 Media Arts Center have teamed up with TVSea to bring more local arts programming to television. Beginning in May 2000, documentaries about arts organizations, artist bios, performances, or experimental films will be aired on TVSea-Channel 21. The purpose of the *Seattle Arts* program is to support and encourage local artists and media makers by providing a regular television venue for their work. ■

For more information about these and other initiatives included in the Mayor's Arts Action Plan, please contact Amy Painter at the Seattle Arts Commission at (206) 684-7306. We will continue to provide updates on these programs in the newsletter and on our web site at: <http://www.ci.seattle.wa.us/sac/home.htm>

## Minutes: The Seattle Arts Commission

December 7, 1999

**Resolved:** That the minutes of the November 1999 meeting of the Seattle Arts Commission are hereby approved.

**Commission Action:** Moved, seconded and passed unanimously.

January 11, 2000

**Resolved:** That the minutes of the December 1999 meeting of the Seattle Arts Commission are hereby approved.

**Commission Action:** Moved, seconded and passed unanimously.

**Resolved:** That the 2000 Seattle Arts Commission Committee Leadership is hereby approved.

**Commission Action:** Moved, seconded and agreed upon unanimously.  
Chair, Laura Penn  
Vice-Chair, TBA

**Art Support Program**  
Chair, Joan Rabinowitz  
Vice-Chair, TBA

**Public Art Program**  
Chair, Lynn Basa  
Vice Chair, TBA

**Community Relations (Advocacy)**  
Ethelyn Abellanosa

### Public Art Program

**Resolved:** The Seattle Arts Commission shall award to Michael Davis, Norie Sato and Richard Turner, the amount of \$20,000 each including sales tax, in Executive Services Department percent for art funds to participate as design team members on the Seattle Justice Center Project.

**Commission Action:** Moved, seconded and approved unanimously.

**Resolved:** The Seattle Arts Commission shall award the following:

1. The commission of Seattle Artist Barbara Robertson (for \$ 3000.00) to complete an original print portfolio published for the Seattle Arts Commission, and

2. The purchase of existing artworks from the following visual artists in the amounts specified below and these purchases will be funded with Seattle City Light % for Art funds. The artists and their recommended funding amounts are:

### Public Art Artists and Residence

Bert Menco, Evanston, IL	
<i>Angel</i> .....	\$ 650.00
Rae Mahaffey, Portland, OR	
<i>Sequence</i> .....	\$ 400.00
Steven Scheibe, Olympia, WA	
<i>Safety Without Walls II</i> .....	\$ 195.00
Lockwood Dennis, Port Townsend, WA	
<i>Hat and Boots</i> .....	\$ 300.00
Sears Tower .....	\$ 300.00
<i>Duwamish Waterway</i> .....	\$ 300.00
Mary Farrell, Spokane, WA	
<i>Terrain / 4 Directions</i> .....	\$ 450.00
Mark T. Mueller, Seattle, WA	
<i>Head</i> .....	\$ 300.00
Betsy Best-Spadaro, Lynnwood, WA	
<i>Balance-A Picture Book ...</i>	\$ 350.00
Elizabeth Sandvig, Seattle, WA	
<i>Turn</i> .....	\$ 275.00
Stephan Knorr, Seattle, WA	
<i>On The Way Home</i> .....	\$ 500.00
Kathleen Rabel, Seattle, WA	
<i>Detour</i> .....	\$ 150.00
Maggie Macklin, Seattle, WA	
<i>Backbend</i> .....	\$ 200.00
Dionne Haroutunian, Seattle, WA	
<i>Armenia III, The Church ...</i>	\$ 350.00
Patrick Anderson, Seattle, WA	
<i>The North Cascades, Part 1</i> .....	\$ 200.00
Caroline Orr, Seattle, WA	
<i>Beaver Brings Fire</i> .....	\$ 500.00
Robin Wassong, Seattle, WA	
<i>Rings III</i> .....	\$ 350.00
Virginia Paquette, Seattle, WA	
<i>Dark Pools</i> .....	\$ 600.00
Julie Gaskill, Seattle, WA	
<i>Toast II</i> .....	\$ 325.00
<i>Bills</i> .....	\$ 375.00
<i>XIII</i> .....	\$ 265.00

# Minutes: The Seattle Arts Commission

Daniel Cautrell, Duvall, WA  
 Disaster Series:  
*The Locust* ..... \$ 80.00  
*The Tsunami* ..... \$ 80.00  
*The Earthquake* ..... \$ 80.00  
*The Anarchy* ..... \$ 80.00  
*The Plague* ..... \$ 80.00  
*The Bomb* ..... \$ 80.00

Tori Ellison, Seattle, WA  
*Phases* ..... \$ 450.00

Paul Clinton, Steilacoom, WA  
*Revetment XXVI* ..... \$ 200.00

C. Blake Haygood, Seattle, WA  
*Deluxe Quality* ..... \$ 400.00

Allegra Marquart, Baltimore, MD  
*Sinkhole Fire* ..... \$ 500.00

Julia Ricketts, Seattle, WA  
*Rear View Mirror* ..... \$ 450.00

Dirk Park, Seattle, WA  
*Boat (#29)* ..... \$ 400.00

Sub Total: ..... \$10,215.00

Sales Tax: ..... \$ 878.49

**Total Purchase:** ..... \$ 11,093.49

**Commission Action:** Moved, seconded and approved with Jay Lazerwitz abstaining from voting.

February 8, 2000

**Resolved:** That the minutes of the January 1999 meeting of the Seattle Arts Commission are hereby approved with the following corrections: The minutes did not reflect Deborah Paine and Philip Grega as guests at the January meeting. Michael Kline did not attend the meeting.

**Commission Action:** Moved, seconded and passed unanimously with corrections.

## Arts Support Program

**Resolved:** That the Seattle Arts Commission approves the 2000 Community and Traditional Arts Organizations and Arts Service Organizations funding recommendations as herein submitted.

## 2000 Community Arts Organizations Traditional Arts Organizations Funding

Arts and Visually Impaired Audiences ..... \$1,400

Artist Trust ..... \$3,000

Theatre Puget Sound ..... \$1,500

**Total Recommendend** ..... \$5,900

**Commission Action:** Moved, seconded and approved with Joan Rabinowitz abstaining for the Arts and Visually Impaired Audiences application and Scott Noegel abstaining for the Washington Lawyers for the Arts application.

## 2000 Community Arts Organizations Traditional Arts Organizations Funding Recommendations

Abused Deaf Women's Advocacy Services - ADWAS ..... \$1,500

Allied Arts Foundation / Crispin Spaeth Dance Group ..... \$1,200

Allied Arts Foundation / KT Dance ..... \$2,700

Annex Theatre ..... \$1,050

Cornish College of the Arts ... \$2,000

Elliott Bay Pipe Band ..... \$1,600

Ethnic Heritage Council ..... \$3,800

Filipiniana Arts & Cultural Center of Washington ..... \$1,600

Freehold Theatre Lab Studio . \$1,750

Fremont Arts Council ..... \$1,600

Gallery Concerts ..... \$1,500

Gamelan Pacifica ..... \$2,000

House of Dames ..... \$1,200

Langston Hughes Cultural Arts Center ..... \$3,800

Meito Shodo Kai (Meito Japanese Calligraphy Assoc. .... \$1,200

Music of Remembrance ..... \$2,000

New City Theater ..... \$1,600

Nordic Heritage Museum Foundation ..... \$2,800

Northwest Designer Craftsmen ..... \$3,000

Northwest Folklife ..... \$3,800

Northwest Girlchoir ..... \$800

Northwest Symphony Orchestra \$750

Ocheami ..... \$1,600

Ragamala ..... \$1,225

Raven Chronicles ..... \$1,000

Richard Hugo House ..... \$3,800

Seattle Baroque Orchestra .... \$1,500

Seattle Chamber Players ..... \$2,000

Seattle Cherry Blossom Festival ..... \$2,100

Seattle Jazz Orchestra ..... \$2,000

Seattle Youth Symphony ..... \$2,800

SouthEast Effective Development ... \$2,000

Theater Schmeater ..... \$2,240

Thirty-three Fainting Spells ..... \$900

Three Dollar Bill Cinema ..... \$2,800

UMO Ensemble ..... \$2,400

United Indians of All Tribes .... \$2,250

Very Special Arts Washington \$1,200

**Total Amount Recommendend** ..... \$ 75,065

**Commission Action:** Moved, seconded and approved with Merlee Markishtum abstaining for the United Tribe Indians application and Tawnya Pettiford-Wates abstaining for Langston Hughes Cultural Arts Center application.

## Public Art Program

**Resolution:** The Seattle Arts Commission shall purchase artworks from the following six media artists in the amounts specified below. These purchases will be funded with Seattle City Light % for Art funds. The artists and their recommended funding amounts are:

Serge Gregory ..... \$ 3,000

Stephan Gruber ..... \$ 3,000

Steven Jensen ..... \$ 3,000

Mark O'Connell ..... \$ 3,000

Heather Dew Oaksen ..... \$ 3,000

Stephen Sadis ..... \$ 3,000

**Commission Action:** Moved, seconded and approved unanimously.

## 2000 Seattle Arts Commission Committee Leadership

Laura Penn, *Chair*

## Art Support Program

Joan Rabinowitz, *Chair*

## Public Art Program

Lynn Basa, *Chair*

## Community Relations (Advocacy)

Ethelyn Abellanosa, *Chair*

## 2000 Seattle Arts Commission Meeting Schedule

Meetings are generally held in the Mayor's Conference Room, 12<sup>th</sup> floor Municipal Building, 600 Fourth Avenue, 3:30-5:30 p.m. Since meeting locations can change, please call Brenda Wilson at (206) 233-3951 for current information. Meeting dates are as follows:

May 9

June 13

July 11

August 8

September 12

October 10

November 14

December 12



# SeattleArts: We Would Like to Hear From You

## Please add my name to the:

- ☐ Newsletter
- ☐ Public Art list (calls for artists, announcements)
- ☐ Both mailing lists

## Keep your address up to date:

- To change or update your address, please fill out the form (right), and mail or fax (206) 684-7172 this page to SAC. Please be sure your "old" mailing label is affixed to this page and that the label is legible.
- ☐ Delete                      ☐ Address change
- ☐ Duplicates                  ☐ Name change

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